

ONLY ONE
WEEK TO
BOOK FOR
REVUE

WORONI

Journal of the Canberra University College Student Association

JULY 19, 1950.

Annual Subscription 1/-

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TO-DAY

REVUE OPENS WEDNESDAY

Capital Capers Canters To Climax

On Wednesday night the jinks will be decidedly high when at 8 p.m. in the Albert Hall the curtain will rise and the show of the year—the first revue in the history of the C.U.C.—will commence.

The energies and enthusiasms of 15 per cent. of the entire student body have been directed towards this maiden effort, and on Wednesday the sum of the labours of dozens of script writers, song writers, actors, actresses, designers, and a host of back-stage Bohemians, all under the tireless eye of Doctor Todd, will, to the accompaniment of the fanfares of a four-piece orchestra, be poured onto the stage.

More than 200 seats were taken before the plans officially opened and "Woroni" reporters have told of frenzied scenes at the ticket agencies in Civic, Manuka and

Kingston, where women fought with legs of ram and umbrellas to win places in the ever-growing queues.

The attractions are many and varied. Several lechers have bewailed the absence of a ballet, but the girls will be there, including some of our intimately-known beauties, the showing of whose legs would be anything but a revelation to the majority of the audience. The lovelies of the A.C.T. will be on stage and telephone numbers may be obtained from the producer.

And girls, there will be men! Great hulking men, big dame hunters, others handsome, quiet and sensitive, but all there for your entertainment.

The revue is essentially topical. The inconveniences of the A.C.T., the political giants of the country, the public service, the communists, hostel life and a host of other subjects are satirised and we guarantee that there will be plenty of laughs.

During the past weeks the show has made great progress; the cast is finding its feet, and a few of Doctor Todd's touches have greatly improved the tempo. Sex has reared its beautiful head and some bawdy *ad libs* have been retained to lift the show.

The major parts are in the competent hands of Pierre Hutton, Trevor Betts, Ken and Kevin Rogers, The Bill Morrisons, Nancy Gleeson-



Producer Murray Todd

... Volatile ... Enthusiastic

White and Jill Crichton. They are supported by a cast of ... well, tens anyway.

The enthusiasm of all is nearing its climax and the result will be a show which just must not be missed. Not since Nellie Melba sang "Advance Australia Fair" from the steps of Parliament House in 1927 has such a vaudeville show hit Canberra.

Nash Out-Gnashed

*A politician
is an apparition,
a voice
without a choice;
he is an ear-hole
to the keyhole
of a party room.*



*I find that sex
is less complex
than chaos in Korea
or religious panacea.*

D.G.N.

STUDENTS!

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WORONI

Published every 2nd Wednesday, vacations excepted

CO-EDITORS:

TONY POWELL

DICK WOOLCOTT

STAFF: Jill Crichton.

Bill Morrison, Mick Walsh.

STUDENT FILM SOCIETY

In view of the almost complete inertia of the Canberra film-centre, it is becoming increasingly apparent that those to whom the film is a vital form of art, and whom the commercial cinema cannot hope to satisfy, must look to some more active body. Surely it is from the University, presumably the centre of a city's cultural activity, that such a society should spring. Perhaps it is being presumptuous to assume that the permanent Public Servant, who unfortunately constitutes almost the entire student body, has an interest in anything outside his current salary and his struggle for seniority, but contact with many students who have not yet succumbed to the negative inertia of Canberra life, has assured us that such interest is present, and could be stimulated to positive action.

The facilities for a Film Society in Canberra are ideal, and the National Film Library alone contains many fine examples of the art of the film. In addition many of the greatest continental films are available on 16 millimetre from private distributors. Films like "Carnet de Ball," "La Kermesse Heroique," "The Battleship Potemkin" and "The Cabinet of Dr. Caligari" must be seen to realize the heights which the film has attained. Most Australian Universities now have their own film societies, playing a vital role within the student community, and there is no reason why Canberra should not follow suit.

THE SCHOOL FOR WIVES

"L'Ecole des Femmes," one of the first of Moliere's great verse-comedies, containing some of his finest language, loses a great deal in translation into modern English, which is far removed from the language of the age of Louis XIV. In the performance of the play by the Rep. the language, though perhaps suited to Moliere's complete farces, seemed to be lacking in the dignity and finesse that one associates with Moliere's "High Comedy."

In spite of this obvious defect, the performance was commendable, and the arena production, though magnifying the weakness and nervousness of some of the cast, created an atmosphere of reality that might have been lacking in an ordinary production. It seemed obvious that the producer was striving to emphasize the farcical aspect of the play, and in this he was following the lead of Louis Jouvet and other modern French producers, who have deliberately minimized the tendentious side of Moliere's drama, in an effort

to reveal his comic genius, which lies in his ability to unite the farce and serious comedy.

The character of Arnolphe is one of Moliere's most complex creations, a character who believes so firmly in his ideals of marital constancy that he should arouse considerable sympathy in the audience—not the buffoon that Tom Lowe portrayed. In Agnes, we are shown a study of complete innocence and ingenuousness, tinged with just a little sauciness, and in this role Maxine Pickering reached heights which unfortunately were not achieved by the rest of the cast, Tim Ellis struggled manfully with the role of Horace, an anaemic and lifeless a young "galant" as any Moliere created, but at times he seemed a most lukewarm lover. The minor roles, though of little importance in the play, were adequately, though Greg Barnes as Chrysalde was somewhat awkward and treated the role of the only normal, sensible character in the play in a much too flippant manner.

In the China Shop . . .

The last Annual General Meeting of students decided that the title "Junior Common Room" should be changed to "Student Common Room." The S.R.C. made the suggestion to the Registrar and here's his reply:—

"In connection with the title "Junior Common Room" I have already taken action to ascertain the Council's views, and as a result, it has been decided to seek academic and student opinion throughout the College as to the name. I have not yet had time to work out the mechanics of the matter, but within a day or two, I hope to start work on the matter, and I shall consult you when the proposal is in the draft stages."

+

"Adult Student," in his tirade against this column and its "circle" was so silly as to think that Professor Manning Clark, Dr. Todd, Mr. Donagan and Mr. T. M. Owen were "imbecilic."

+

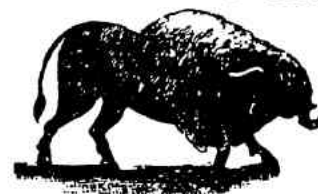
One of these days when the permanent House of Parliament is built, there should be placed above the porch this delightful verse that begins Alice in Wonderland:—

All in the golden afternoon
Full leisurely we glide;
For both our oars, with little
skill,
By little arms are plied,
While little hands make vain
pretence
Our wanderings to guide.

+

Did you notice that an article about diplomatic cadets appeared in a comic called "Playtime?"

. . . with the Bull



The decor was most attractive and the production good, both helping to create the desired atmosphere early in the play.

A.P.

STAGE AND SCREEN

INTRUDER IN THE DUST

'Intruder in the Dust,' although billed as a support to "Side Street," is a refreshing and unexpected interruption of the spate of poor films that have followed "Shoe Shine."

The theme and the message of the film are commonplace, and it is the treatment which lifts the production.

Based on William Faulkner's novel of the same name, it deals with the arrest of a negro for the murder of a white man and the reactions of provincial society, first to his assumed guilt, later to his possible innocence, and finally to his freedom. The failure of the liberal thinking sheriff and lawyer to take any positive action to save the negro is a significant detail, and it is the child, innocent of political and racial prejudices, who is responsible for arousing his elders.

The film has its flaws, notably the stereotyped and unconvincing Miss Habersham episode, the slightly melodramatic capture of the real murderer, and the moralising conclusion; but as an overall picture of a Southern town it is fine. The crowd of would-be vigilantes is excellent. The search for the body, accompanied only by the crackling of twigs and the baying of hounds, the atmosphere created by the fleet of cars as the vigilantes pour into the town, the hill-billy fair music leading up to the climax, and the departure of the cars, are all brilliantly effective.

The cast of relatively unknown performers, under the direction of Clarence Brown, is competent. Juano Hernandez as the negro, Will Geer as the sheriff, David Brain as the lawyer, and Porter Hall in the character part of the murdered man's father, are especially good. R.W.

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ROUND OF SYDNEY SHOWS

The new arrival in Canberra, fresh from one of the larger cities with all the richness and diversity of their life, finds a completely different world awaiting him here. Many of the things which were his "bread and butter" in Sydney or Melbourne are almost completely non-existent in Canberra, and he realises only too soon that one cannot live with geography alone.

It is understandable that a small city, completely lacking in tradition, whose population is virtually unproductive and parasitic, should feel the absence of any cultural tradition, although the negative indifferent attitude of most public servants to any intellectual or cultural activity is somewhat disturbing.

The writer was fortunate recently in escaping, though only for a few days, from the sluggish lethargy of Canberra life, to the more vital and more mature atmosphere of Sydney, where a spate of fine entertainment emphasised the enormous gap in the cultural standards of the two cities.

Undoubtedly the highlight of the current Sydney shows is the performance of Elizabeth Bergner in "The Two Mrs. Carrolls." Those who remember the films of Bergner made in England in the late 30's—"Catherine the Great," "As You Like It," "Escape Me Never," etc.—and the fortunate few who can recall her German screen triumphs in "Fräulein Else" and "Träumender Mund" will remember with affection this brilliant actress. At the age of 50, her vivacity and charm and her wonderful personality are unimpaired. Her sensitive performance gives life and conviction to what is only a mediocre play, and she holds the stage with an ease and natural self-possession that give witness to the great traditions of the Continental theatre in which she is rooted, as is her husband, Dr. Paul Czinner, who is responsible for the production of this play, as for so many of her successes on both the stage and the screen. One can only lament the fact that such talent is squandered on a mediocre play, and imagine what would have been the result if they had staged Giraudoux's "Amphitryon 38" as was originally planned.

Although the attraction of the legitimate theatre has a quality that is lacking on the screen, the

greatest and artistically most satisfying productions in the current Sydney shows are to be seen in two French films, in both of which the leading role is played by one of the greatest of contemporary actors on stage and screen, Pierre Fresnay. Much has been written of "Monsieur Vincent," and only a few impressions can be added here. This is truly a great film in every sense of the word. Simplicity of treatment, and a poignantly beautiful theme stripped of any suspicion of sentimentality combine to achieve a grandeur and nobility such as the screen has rarely witnessed. The fact that the wonderful dialogue is the work of Jean Anouilh, an agnostic, and the part of the simple priest is played by Pierre Fresnay, a Protestant, seems to give an added objectivity to the film, to enhance its artistic merit. For this is not so much the story of a saint as of a simple man who lived, suffered and achieved.

If further proof of Pierre Fresnay's acting ability were necessary, then it is apparent in the role which he plays in "Le Corbeau," a role so different from that of Monsieur Vincent that the only thing they have in common is the name of the actor who portrays them. "Le Corbeau," made in 1939 immediately prior to the German occupation, was shown in occupied Europe by the Nazis as an example of French decadence, and was banned after the war by the French Government. In reality the theme of the film, the fear and mistrust that spread like dis-

Continued on page 7

The Sound and the Fury . . .

DUMPTY HUMPED

Sirs.—The importance of standards in criticism constrains me to notice Mr. P. H.'s "dumping" of the review of *All the King's Men* which appeared over my name. That the review was not faultless, I acknowledge—though as my rough draft was thoroughly rewritten by others (with my permission, but not revision), I disclaim much of the responsibility.

Mr. P.H., however, did not establish a single critical point. He began with two blunders of principle: he maintained that an author's "intended theme" is relevant to the theme which actually appears in his production; and that, in a work about political values, there is no place for relevant political information. (His mention of *Macbeth* in support of the latter contention is too impudent to merit correction.) He ended by offending good taste in imputing to me "a desire to see and judge the political institution of bossism": I have not communicated my desires to Mr. P.H., nor did my review betray them.

I correct only one of Mr. P.H.'s mistakes of interpretation. I did write that the moral (concerned with political corruption) fails to unify the whole. But Mr. P.H.'s statement is untrue that I offered this as a reason why the film is not a unity. The film is not a unity, but not for this reason.

The film (as my review emphasised) treats not only of the wickedness of Stark's politics, but also of his personal corruption. I urged that the process of corruption—the conflict in Stark—was obscure. Mr. P.H. holds that "there usually is no significant conflict over the morality of an action, among the Willy Starks." That is, Stark is corrupt from the beginning. If Mr. P. H. is right, the early scenes of the film are remarkably misleading. But he also quotes Warren with approval, "this is the story of corruption through power, of the corruption of idealistic aims." That is, Stark has to be corrupted—originally he is idealistic. Before he published

an attack on my opinions, Mr. P.H. should have decided what were his own.

Mr. P.H. describes me as a "confident" critic. I do, indeed, think it important that definite and reasoned opinions should be expressed on controversial topics. Mr. P.H.'s speculations on my temperament are of a kind to transform controversy into abuse. They are inexcusable when added to errors of principle, questionable observation, misinterpretation, and flat contradiction. I remain, Sirs,

Your obedient servant,
H. DUMPTY.



DEGREE SHOP

Sirs.—In answer to your editorial query in the last edition of "Woroni" ("Where do college students go after evening lectures?") it is apparent that the editors are not part-time students.

Although a full time student can afford the time to hold an hour's discussion over a cup of coffee, the part-time student has to make the best of his limited time for study. He is not interested in attending discussions, but rather to finish his next essay or write up the evening's lecture notes.

Student hostels are a great asset in the right place, but in Canberra where over 90 per cent. of the students are part-time, the interest in discussion periods over a cup of coffee, etc., would be seriously lagging.

A part-time student's study time is valuable, and unless he achieves the maximum output from it, then he runs the risk of failing in his course.

Yours faithfully,
G.E.M.

SPANISH LETTER

[A "Woroni" reader has kindly made available the following letter from a Spanish correspondent, which may be of some interest to readers. Its authenticity is vouched for by the editors.]

Dear X.—In Spain we have a character very different than the English one. We live as 500 years before Christ. A few *senores* have much money, and the others are their slaves. The workers or slaves work 12 hours daily, because with 9 hours they cannot live, and they eat black bread.

In Spain, the workers live very bad, but the *employees* of the Government live very well. They do not work and they live as princes. They eat white bread and do not pay for it, and the main *Estraperlistas* (black-marketeers) are the police, *Guardias Civiles* and members of the Spanish Government—they rob everybody and are the owners of everything. We live in a Dictatorship, and I think is better the Communist Government than Franco's Government because in Russia the people perhaps can eat. I'm not a Communist—O no! —'Im a Catholic and a Catholic cannot be a Communist, but I think we should live better in a Communist Government than here. If we had elections Franco would have 98 per cent. against him, although Franco has many supporters everywhere who live thanks to him. In P—, a village of 5,500 inhabitants, we have 21 *Guardias Civiles*, 1 police, about 6 members of the *Falange Espanola Tradicionalista y de las I.O.N.A.*, 4 members of the C.N.D., 5 members in the judge house, etc. The *Guardias Civiles*, his wives brothers and children eat white bread, and do not pay for it, and the poor workers gain 13 pesetas daily and 1 kilogramme of bread costs 13 pesetas. As a result the worker pays more for his bread. Many *Guardias Civiles* sell the white bread on the black-market at 11 pesetas a kilogramme. Spain is a country of thieves . . .

Yours faithfully,
José Maria S—.

PSYCHOLOGY TEST FOR STUDENTS

CALL FOR GUINEA PIGS

By now you should have been inundated by a circular from the College. Headed "Memorandum to students" it proceeds to tell you about "a decision of the C.U.C. Council, made on the recommendation of the Board of Studies" . . . A little further on come the momentous words, "a programme of psychological testing of the students of the College will be held during the first and second weeks of August.

Master of Ceremonies will be Mr. A. A. Gilchrist, who in an exclusive interview to Woroni declared, "In other Universities psychological testing of whole or part of the student body by the Department of Psychology has been undertaken. At Melbourne University, for instance, an extensive testing programme was carried out in 1947. It is suggested that a similar testing programme be carried out at the University College covering the whole of the student population. Such a testing programme would prove a useful feature of the psychological work being undertaken in the College. At the same time, the findings of such a testing programme could be related to other work being undertaken to improve the general performance and command of effective English of the students in the College. It would, moreover, be of some interest in this latter connection to compare results with those obtained in Melbourne during the last psychological testing carried out there. To this end it is proposed that the same list of testings would be used as was used in Melbourne in 1947 to establish intelligence ratings and rating on vocabulary levels. These testings include:—

1. Intelligence (verbal medium)
2. Intelligence (number medium)
3. Intelligence (abstract medium)
4. Speed and accuracy
5. Mechanical comprehension
6. Vocabulary

The test will allow the psych. types to gain very valuable experience, and if you are of the curious variety then you may trot along to Mr. Gilchrist and he will tell you all about yourself. For all you know you may have the brains to be a water-side worker. Of course everything will be strictly confidential . . . not one person will know that you are on a par with politicians.

Testing will take place in Lecture Room A., commencing at 7 p.m. on the following days and dates:—

- Tuesday, 1st August.
- Thursday, 3rd August.
- Monday, 7th August.
- Wednesday, 9th August.
- Friday, 11th August.

A list will be passed round during this week, and you will be asked to put your name down for one of the available times.

Be in it chums! Its hell of a good practice for filling in forms.

W.L.M.



COME TO THE COOKHOUSE

Would you like a great steak, so big, that if it were much bigger you could milk it? So would I, but until then you can ward off day starvation in the college, and there's no cover charge.

Luncheon, Morning and Afternoon Teas are now available. Luncheon is on between 12.30 and 12.50 p.m. and can consist of the following courses.

- One Sandwich 9d.
- Two slices of buttered Toast 9d.
- Two sandwiches 1/-
- Two sandwiches and a piece of cake or fruit 1/3

A cup of tea is included gratis. Morning and Afternoon Tea is also available for 1½d.

W.L.M.

STUDENTS CONGRESS SLOGAN QUEST

Free Love, Free Board and Free Lodging May be Yours

The 1951 N.U.A.U.S. Congress will be held in January at Largs Bay S.A. The interest of College Students, even the most inert part timers, who have seen Bill (L) Morrison's photographs of the most delightful debauchery at last year's Congress, or who have followed the front page scandal in "Smith's Weekly," is probably aroused already.

The Congress will be held at the Zinc Corporation Camp and "On Dit" reporters who have inspected the site assure us that it is suitable in every way.

The Co-directors of the Congress have made an offer of free board and lodging for the person providing the best slogan popularising the Congress. The contest is open to any University student in Australasia and any number of slogans may be addressed to the Co-directors, N.U.A.U.S. C/- Adelaide University. The closing date will be August 11, and the results will be announced in "Woroni."

Full timers who are thinking of attending the Congress and part timers who would like to spend some of their annual leave in this stimulating way should contact the editors. Make hay at Largs Bay!



THOMAS WOLFE

Little Known Genius

It has become fashionable lately to read and discuss American literature, and names like Steinbeck, Hemingway, and to a lesser extent Dos Passos and Caldwell are on everyone's lips. It is somewhat astonishing that one of the few really great American novelists, perhaps the only one who possesses that indefinable quality of genius, should remain comparatively unknown and little read.

Born on October 3, 1900, at the small town of Asheville, in North Carolina, Thomas Wolfe was destined to portray the contemporary American scene, with an understanding and insight which have been granted to only a very few in the course of literary history. His premature death at the age of 37 left a tremendous gap in American writing. Wolfe, though widely-travelled and able to describe Europe with the subtlety of one who truly understands her, was essentially an American writer—more so than any of the protagonists of modern American fiction. He was a product of the rapid expansive growth, the pioneering spirit and the vigorous masculinity which characterise the great American continent. But to this were added the maturity, the breadth of vision, and the secret spiritual affinity with the mystical past, which he derived from his European ancestry, and which found immediate and unforgettable expression in Germany, the "second homeland of his spirit."

"It had been a geography of heart's desire, an unfathomed domain of unknown inheritance. The haunting beauty of that magic land had been his soul's dark wonder. He had known the language of its spirit before he ever came to it, had understood the language of its tongue the moment he had heard it spoken. He had been at home in it, and it in him. It seemed that he had been born with this knowledge."

But in spite of his ability to penetrate the spirit of Germany, it is in the American South from where he came, that he is most at home. The South to Wolfe is a magical land, a land of sharp and bitter contrasts, whose people, in spite of their rich traditions, and the warmth and affection of their

nature, are suffering from a disease eating into them—a disease rooted in fear, hatred and mistrust, and something evil, "something stricken in the South long, long ago." Thus the background to Wolfe's first novel "Look Homeward, Angel," is just such a small Southern town as the one in which he was born, and he describes it, through the eyes of a growing boy, with wonderful beauty and insight, face after face coming to life with an intensity that leaves the slightest portrait branded indelibly on the mind of the reader.

Against this background, and the later background of the city, the university and of Europe, we see the development and growth of the small Southern boy, in whom the least observant reader can recognise Wolfe himself. It is this development, this process of discovery of life and of the world, which forms the main theme of Wolfe's novels. The child's world of fantasy and illusion, his visions of "the golden city" in all its beauty and splendour—the hopes, ambitions and yearning desires of youth are portrayed with poignant beauty, for he expresses what every one of us feels, thinks and hopes, but which only a few can utter. Both in the extremely subjective "Look Homeward, Angel" and its sequel "Of Time and the River" as well as the more objective, "Web and the Rock," Wolfe has set down moments in the life of youth that are universal in their application, but unique in the brilliance with which they are described.

The optimism of youth does not however, stand alone in Wolfe's work, for it alternates with the despair, frustration, and disillusionment which come with maturity—the despair of the sensitive artist who desires everything but



THOMAS WOLFE

achieves little. In his quest of peace and contentment of soul, the artist is dogged by his solitude and loneliness. Even in "the million-footed city" he is unable to distinguish one face from the million faces. He tries to swallow up the whole earth at a glance instead of trying "to see a forest in a leaf, the whole earth in a single face." To the artist, such despair is multiplied by his inability to span the unbridgeable gulf between the thing imagined and the thing accomplished—Wolfe puts into the mouth of George Webber, hero of "The Web and the Rock" and "You Can't Go Home Again" an expression of his own artistic frustration.

"Could I make tongue say more than tongue could utter! Could I make brain grasp more than brain could think! Could I weave into immortal denseness some small brede of words, pluck out of sunken depths the roots of living, some hundred thousand magic words that were as great as all my hunger, and hurl the sum of all my living out upon three hundred pages—then death could take my life, for I had lived it, ere he took it: I had slain hunger, beaten death!"

The fixity and certainty of Europe draw him in his search for peace and contentment. But even here, in spite of the spiritual af-

finities he feels he cannot escape from the past in which he is so firmly rooted. He returns but not to that which he had left, for "You can't go home again . . . to a young man's dream of glory and fame, back home to the old forms and systems of things which once seemed everything but which are changing all the time."

That, briefly, is the substance of Wolfe's work—he throws aside the limitations of lesser writers, and indulges in an immense all-embracing panorama of life. It is not hard to find defects in his work. As a narrator, he lacks the talent of Steinbeck and Hemingway, and has little care for the precise well-arranged narrative. Like the man himself, his writing is immense, turbulent, uneven, scenes united by the flimsiest of links. But there is a lyrical splendour in his prose, a grandeur in the whole fabric of his work, that cancel out all his defects. His characters and situations, all drawn carefully and with great detail, though often adding nothing to the narrative, are intensely, passionately alive. These are the qualities that make Wolfe a man of genius, a writer who must be read by all who would understand American literature and America itself.

A. POWELL.

Continued from page 3

ease in a provincial town whose inhabitants are the victims of a slanderer's attack, could apply to any small town and its people. Pierre Fresnay, as the unemotional uncompromising Dr. Germain, gives a magnificent performance, with fine support from Pierre Larquey, in the complex role of Dr. Vortez, and Ginnette Leclerc whose seductive charms put all Hollywood has to offer to shame.

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**RECITAL BY
NEW
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The concert given by the New Australian's Geza Bachman and Zoltan Teszleri at the Albert Hall on Wednesday, July 5, was no place for the musical purist. Mr. Teszleri, at the piano, showed regrettable evidence of lack of practice, while Mr. Bachman, though technically more polished, showed himself lacking in sensitivity. The concert opened with Mr. Teszleri's performance of a Bach Organ Toccata, which though not completely successful, was commendably ambitious and rendered with a dash and vigour worthy of better things. The pianist was more at home in a Chopin Polonaise and his single encore; a Chopin Waltz, was delightful.

Mr. Bachman selected works which gave him an opportunity to display technical fireworks, particularly in the Wieniawski Polonaise. The fireworks were competently performed and thoroughly entertaining, his encore entitled The Cancery Song especially appealing to the audience.

The high standard of musicianship displayed leads one to suspect that the lack of practice of both artists may be due to a surfeit of pick and shovel work at the bidding of the Immigration Department. Strict enforcement of immigration contracts is all very well up to a point, but it would seem that a country which is as musically starved as Australia cannot afford to take the chance of irretrievably damaging fine musicians. I would hesitate to class Mr. Bachman or Mr. Teszleri as great musicians, but they are able to give us fine music performed in a thoroughly competent manner. We need many more of such musicians.

J.G.....



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University Players in Canberra Rep. Teams

We take this opportunity of extending our congratulations to Danny Dunn and Gordon Starkey who were chosen to represent Canberra against New Zealand on July 18, at Manuka Oval. Also congratulations to Doug Traves and Gary Newman who were selected for the Canberra team to play N.S.W. on the same programme.

Both B. Teams Successful

B Grade No. 2. The first half of the game against Kingston was played at a fast pace. Half time scores were 2 all. The second half saw University take the lead with goals from Brooks, Craigie and Thomas. Good defence by Horne and Linford enabled University to win 5-2. Scorers: Brooks (2), Craigie (2), Thomas. Best players: Craigie, Walsh, Horne.

B No. 3

University and R.M.C. found the ball difficult to handle owing to the heavy and uneven ground. By half time, however, University had established a 3-nil lead. The second half was even, both teams scoring 2 goals. Cooke-Russell did well as an impromptu goalie, and Rogers was impassable at full-back. Scorers: Dean (2), Hill, Jones, Hutton.

TABLE TENNIS Team Still Losing

Two more matches have seen Public Service Board and Eastlake Hostel beat the University team by 8 rubbers to 2. Several of the matches went to three sets but generally the opposition has been too strong. Osborn won a single in each match and partnered Peters against the Board and Jones against Eastlake in successful doubles combinations. The University team continues to hope.

A's Defeat R.M.C. in even Game

B No. 2 Wins; Weakened B No. 2 Loses

UNIVERSITY I v. R.M.C. I

At Griffith on Saturday, 1st July

R.M.C. attacked early when the usually reliable left defence bastions seemed a little unsettled. No score resulted however—in fact, Findlay, the goalie, had only one kick at the ball in the whole match. After about ten minutes play the defence settled down and only in the final minutes of the second half did R.M.C. look like scoring. Then Gore, their centre-forward, took the ball through from near the centre. His shot from an acute angle sailed into the net over Findlay's head.

University's score was opened by Garrett who flicked a good goal from an accurate pass from Holgate on the right wing. Holgate's speed carried the ball along his wing at a great rate; it is a pity that he doesn't set himself more often before he passes and also before he tries to goal from passes from the left side. The second goal came from a

penalty bully which Newman converted in good style. Best players: Traves, Dunn, Newman.

B Grade No. 2:

University and Queanbeyan could only field 9 men and 8 men respectively at Griffith, and as a result the match was a test of stamina rather than skill. Cliff Craigie used his speed to take the ball from the centre to the circle on many occasions and scored 3 goals. Durie, Pickering and Walsh played well in defence. The other scorers were Reik and Killen. Final scores 5-2.

B Grade No. 3:

With only 10 men University did well to hold R.M.C. 3 to 2-1 at half time. The loss of Alpen through injury did not improve matters and only dogged defence by University in the second half kept R.M.C. total down to 3 goals. Ken Rogers at right back was outstanding and turned R.M.C. attacks time after time. Percival scored University's only goal.

A TEAM DEFEATS STRONG WARATAH TEAM

Brilliant Goal by Kaye

University A v. Waratah at Reid,
24th June

As these two teams are equal on points for third position, University expected stiff opposition in this match. However, after an even opening, University gained the upper hand and finished much more strongly to win 3 goals nil.

The first score was the result of a brilliant piece of work by Kaye whose consistent play at right-half has been a feature of the team's strong half line. He flicked the ball wide across to the left wing following on well he picked up the pass back from the wing and scored. This was the only score in the first half.

First score in the second half followed a fine drilling run by Traves which drew two backs. When tackled by a third he passed to Norman, in position at the head of the circle who drove straight. The last score came from Holgate who played impressively in the second half.

The strength of the University defence is shown by the fact that Findlay had only one opportunity to clear the ball throughout the game. Stanley, Traves and Dunn were practically impassable. The play of the whole team showed a decided, and welcome improvement on its last showing.

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"THE RECKLESS MOMENT" — with James Mason, a gripping tale of murder and blackmail.

"ON THE TOWN" — Another M.G.M. musical, with Gene Kelly, Frank Sinatra, Betty Garrett.

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